वेङ्कामात्येन प्रणीता

# सीताकल्याणवीथी

# SĪTĀKALYĀṆAVĪTHĪ

OF

VEṄKĀMĀTYA

*General Editor* :

VIDWAN DR. H. P. MALLEDEVARU, M.A., Ph.D.

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प्राच्यविद्यासंशोधनालयः, मैसूरु

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प्रधानसम्पादकः

विद्वान् डा. हेच्. पि. मल्लेदेवरु, एम्.ए., पिहेच्.डि.

निर्देशकः प्राच्यविद्यासंशोधनालयः

स्नातकोत्तरसंस्कृताध्ययनसंशोधनविभागस्य

प्राध्यापकः

मानसगङ्गोत्री, मैसूरु विश्वविद्यानिलयः, मैसूरु



प्राच्यविद्यासंशोधनालयः, मैसूरु





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सम्पादकः

आर्. राघवेन्द्रराव्, एम्.ए.

संशोधनसहायकः

प्राच्यविद्यासंशोधनालयः, मैसूरु

मार्गदर्शकः

पण्डितरत्नं आर्. जि. माळगि, एम्.ए.

न्याय-वेदान्त विद्वान्

उपनिर्देशकः

प्राच्यविद्यासंशोधनालयः, मैसूरु

प्राच्यविद्यासंशोधनालयः मैसूरु

1989

# FOREWORD

Pradhāni Veṅkappayya was a great of dramatist and poet of the 18th Century A.D. He was a minister under Hyder Ali, who ruled Mysore State in the second half of the 18th Century, In addition to gaining fame as an able administrator and a successful warrior, Veṅkappaiah attained reputation of being a poet of considerable merit. He composed works both in Sanskrit and Kannada. His chief contribution to Sanskrit literature is his drams, which are eight in number, each belonging to a special type. It is well-known that drama is classified into ten categories in the traditional Sanskrit dramaturgy. Among these ten types, Nāṭaka and Prakaraṇa are common and there are numerous works which conform to their characteristics But, works belonging to other types of drama are very few. Perhaps, Pradhāni Veṅkappaiah wished to fill up the lacunae and composed his dramatic works. The preseht work, Sītākalyanavīthī is one among those works

The Oriental Research Institute, Mysore, possesses the precious manuscripts of Veṅkappaiah's works The Institute hopes to bring out critical editions of all the dramatic works of Veṅkappaiah. Vīrarāghavavyāyoga and Lakshmisvayamvara—samavakāra have already been published by the Institute and the editing of other works is progressing. Presently, the Sītākalyānavīthī, edited by Sri R. Raghavendra Rao, is presented to the world of scholars. The Editor, Sri Raghavendra Rao has given ample details regarding the life and works of the author in the introduction. He has also elucidated the peculiarities of the "Vīthī" and highlighted the special features of the present work. The literary merits of the work are also discussed by him in a critical manner. It is really admirable that Veṅkappaiah could write such fine works inspite of his heavy responsibilities in political and military fields. I am very happy that the Oriental Research Institute is now bringing to light those works one by one.

प्राच्यविद्यासंशोधनालयग्रन्थमाला—१७१

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Sri R. Raghavendra Rao deserves to be thanked for his meticulous work in editing this drama for which he has utilized six manuscripts. Vidwan R. G. Malagi, Deputy Director, has given able guidance to Sri Raghavendra Rao at every step

It is my pleasant duty to express my gratitude to our beloved Vice-Chancellor Dr (Ms.) P. Selvie Das and Registrar Prof. P. Venkataramaiah and other authorities of the University for their encouragement in bringing out the ancient Sanskrit classics. The Director, Mysore University Printing Press and Sri K. V. Sampath Kumar, Proprietor, Sri Kantha Desktop Publishers, also deserve our grateful for their co-operation in printing this volume nicely

I trust that the lovers of Sanskrit belles-lettres will receive this work warmly.

H. P. Malledevaru

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# SĪTĀKALYĀṆA VĪTHĪ OF VEṄKAMATYA

## Introduction

The rich Sanskrit tradition of the past was kept alive by the people of Karnataka during the 18th Century. Among those who contributed liberally to the development of literature of the period was Pradhān Veṅkāmātya. He wrote works in Kannada and Sanskrit and the latter seems to have occupied most of his attention.

Veṅkāmatya, more popularly known as Venkappaiya, was the son of 'Vāmāmbā' and Rāmapuri Hampayāmātya [1]. Obviously, he belonged to a family of ministers as indicated by the name of his father. It is said that he was born in the 'Aruveli niyogis' sect of Brāhmaṇas[2]. His literary output in later years shows that he received good education in the arts and letters of the period during his early years. He was familiar to his countrymen by other names too; he was called 'Veṅkāsūri' [3] and 'Veṅkaṭabhūpati'[4]. History records that he entered service under Rāni Vīrammāji of Karnataka around the year 1757 A.D. and that he was transferred as an agent to a place called 'Hosangadi' in the South Canara district which was then included in 'Bednur'5. Veṅkāmātya's life was closely associated with the political activities of Rāni Vīrammāji and Hyder Ali of Mysore. The latter particularly took note of his administrative abilities and raised him to the high office of a

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1. **'History of Mysore '** - Vol.II- 1946. Edited by C.Hayavadana Rao, p.478.
2. **Ibid.**
3. **'Lakṣmīsvayamvara Samavakāraḥ '** MSS. 'Ka', p.96/a.
4. M.Krishnamachariar, **'Classical sanskrit Literature'- 1937**, p.705.
5. **'History of Mysore'** - vol.II. Edited by C.Hayavadana Rao, p.478.

'Dewan' and conferred on him the title of 'Pradhān'. His early years of service, however, was under Rāṇi Vīrammāji, and it is surmised that it was during this period that he devoted his attention to the production of Sanskrit compositions.

Veṅkāmātya was a politician of a high order. It was this trait in him that attracted the admiration of Hyder Ali who took him over to Srirangapatam and honoured him with a 'Pradhānship'. His administrative abilities were equally good. At the request of Hyder, he took over the administration of Bednur and did much to infuse confidence in the people and to improve its trade and commerce. He investigated fraudulent cases of monetary misbehaviour and increased the revenues of the state. The case of misappropriation by an official called Timmappa in Mysore territory was particularly noticed by him. He was a clever negotiator too ; and, in the year 1774 A.D., Hyder Ali sent a mission to Poona under the leadership of Pradhān Veṅkappaiya to negotiate a peace treaty with Raghunātha Rao, a mahratta chieftain. While his gifts as a civil administrator was acclaimed, his prowess on the battle field was by no means negligible. He was called upon in the year 1770 to put down the rebellion of a few palegars in Hassan, Belur and other places which task he performed successfully. More interesting was his feat when in 1771, he fought against the Mahratas near Melkote and successfully managed to take himself and Tippu to Mysore territory.

But Veṅkāmātya had not the good fortune of enjoying a happy life. His last days were in sad contrast to the pleasures of his early times. Hyder Ali, the man whom he faithfully served, did not continue to be friendly with him. Rather, he went to the other extremity of charging Veṅkappaiya with misuse of power and failure to collect revenues of the state. The ruler took away most of his money and imprisoned him in Srirangapatam. The only silver lining in the cloud was that at the intercession of

an officer called, Appāji Rām, Veṅkappaiya was allowed to be free, allowed to enjoy the title of 'Pradhān' and allowed the privilege of an allowance of rupees one thousand a month. Nature too was hostile to him; and Veṅkāmātya died in the year 1782 unable to survive an attack of diabetes.

Not many details about the life of Veṅkāmātya are known. It is a small point to learn that he married for a second time in the year 1771 [1]. In the introductory portion of the play, Lakṣmīsvayamvara, it is said that its author went by the name of 'Veṅkāsūri and Veṅkayārya' that he was a well-recognised poet, that he had written a **prahasana** called "**Bhaikṣava**" and that he was well-versed in many languages. The fact that he was in the habit of writing a dramatic composition at the time of a festive event in the city is also evident; the '**Lakṣmīsvayamvara**' is said to have been composed to entertain people assembled at the time of celebrating **Raghunātha Mahotsava** in Srirampur. His **nāndiśloka** in this play, as also in others, praise Lord sri Rāma and on this basis it may not be wrong to conclude that he was a special devotee of this incarnation of the Supreme [2].

Works :

Veṅkāmātya was the author of a large number of Sanskrit works. Among them the important ones were : Alaṅkāramaṇidarpaṇam, Kāmavilāsabhāṇaḥ, Mahendravijayaḍimaḥ, Vīrarāghavīya Vyāyogaḥ, Lakṣmīsvayamvara Samavakāraḥ, Sītākalyāṇavīthī, Rukmiṇīsvayamvarāṅkaḥ, Hanumajjayam,

1. **History of Mysore**, Vol.II Ed. by C.Hayavadana Rao, pp.478-482.
2. Veṅkāmātya : **'Lakṣmīsvayamvara Samavakāraḥ'**, MSS. 'Ka' pp.96-98.

kuśalavacampū and Rāmakathāmṛtasārah[1]. Other works attributed to him are Kukṣimbhari Bhaikṣava - a Prahasana and Urvaśīsārvabhaumaḥ - ihāmṛga[2]. This list shows that it was the intention of the author to illustrate each one of the varieties of dramatic compositions.

## SĪTĀKALYĀṆAVĪTHĪ

The "**SītākalyāṇaVīthī**" of Veṅkāmātya is an illustrative play. As the title of the drama indicates, it has two features to present. The first one is the plot and the second is the technical way in which it is cast. As an appreciation of the second feature depends to a large extent on an understanding of the plot, a detailed account of the story is attempted here.

### Plot

The play opens with a long informative and lively 'prologue' in which the Manager (Sūtradhāra) and his wife (Naṭī) participate. At the end of it, two characters of the play are introduced - Nārada and his pupil. Both take part in what is termed a '**śuddhaviśkambhaka**' or 'Pre-introductory scene'. These two, who are on the borders of Mithilā, the capital of King Janaka, observe camps of armies on the outskirts of the city. Those were the princes who had come to the city to participate in the function arranged for the wedding of Sītā, King Janaka's daughter.

Sage Nārada calls upon his pupil to observe the pleasant arrangements made for the wedding. But there was a condition for one to wed the beautiful maiden and that was to control 'Śiva's bow', which was kept ready for the purpose.

1. **History of Mysore**, Vol.II, Ed. by C.Hayavadana Rao.
2. M. Krishanamachariar, **Classical sanskrit Literature**, p.705.

The sage informs his pupil that bending the bow of Śiva was, by no means an easy task and that if it is ever to be done, it could be only by Sri Rāma, son of king Daśaratha of Ayodhyā. He satisfies his pupil's curiosity by informing him that Sri Rāma was brought from Ayodhyā by sage Viśwāmitra for the protection of the sacrifices the sage had undertaken to perform, and that Sri Rāma, with his brother, Lakṣmaṇa, was already in Mithilā now to take part in the competition on the advice of the sage, Viśhwāmitra. Meanwhile, behind the curtains the annoucement is made by Śatānanda, the family priest of King Janaka, that all is well-set for the wedding of Sītā and that prince Rāma was there with his brother Lakṣhmaṇa and his guide Viśwāmitra to praticipate in the competition of bending śiva's bow. On hearing this, sage Nārada and his pupil hurry to join Sīradhwaja, the brother of King Janaka.

Princes Rāma and Lakṣhmaṇa with sage Viśwāmitra are now at the borders of the capital city, Mithilā. They see the army camps; but Lakṣmaṇa takes them to be those of the enemies of king Jānaka and vows to destroy them to help the good king. However, his elder brother corrects him by saying that the camps belong to princes who are there to participate in Sītā's wedding. At that moment, Viśwāmitra shows them the decorated 'wedding pavilion' where Sītā's marriage is to take place. All the three enter the hall and see many princes seated comfortably. They see too king Janaka and his philosopher-guide, Yājñavalkya, seated together.

At the sight of Viśwāmitra, King Janaka respectfully rises to receive him and the sage introduces to the king his two wards, Rāma and Lakṣmaṇa. The sage next introduces the young princes to Śatānanda, Janaka's priest, who feels glad to see the two heroic and handsome-looking youths. Meanwhile, the ceremony of 'bending the bow' is on, and Janaka is moved into a smile to behold the failure of many a prince in the attempt. Prince Rāma is at the game now and Śatānanda announces to the pleasure of

all that Rāma has succeeded in accomplishing the near-impossible task.

Then enter two bards (Vaitālikas), Kausumbhaka and Kaulūtaka who report that princess Sītā garlanded prince Rāma who had controlled Śiva's bow. They also disclose that ambassadors of Janaka are on their way to Ayodhyā to bring king Daśaratha and his retinue to the wedding ceremony which was to take place soon. King Daśaratha arrives promptly, but the whole ceremony suffers a gloom at the entry of angry Paraśurāma, the enemy of all kṣhatriya kings. But young Rāma measures up to him and humbles him by taking possession of the bow of Viṣṇu which was in Paraśurāma's care. The defeated foe is however made to take it all easy - thanks to the humility and good manners of Rāma. The 'bards' who are chiefly responsible to inform all this to the spectators depart from the stage to get near the assembled royalty to receive gifts of victory from them.

Then enter Rāma, Lakṣmaṇa and Viśvāmitra. They are in the most pleasant mood of their lives. Beautiful Sītā too is there with her friends, casting loving glances at her husband and speaking jocularly with her companions. Lakṣmaṇa also is in great joy, for, Ūrmila, yet another daughter of King Janaka had wed him. The young couples offer their salutations to sage Viśvāmitra and express their gratitude to him for all the good and auspicious events which had come their way. Meanwhile, it is time for them all to leave for the city of Ayodhyā and they do so after getting the goodwill and blessings of Janaka and other relations. The moon is shining brightly in the sky and they depart in the pleasant moonlit hours of the night.

## The Vīthī

From an account of the plot given above, it is clear that an episode in the life of Sītā as described in the **Rāmāyaṇa**, is elaborated by Veṅkāmātya to suit a short play of the Vīthī type of

dramatic composition. It is well-known that Sanskrit drama is of two different patterns: the major and the minor. The major dramatic compositions are of ten different kinds of which 'nāṭaka' happens to be the most representative[1]. The minor ones are many, and, of them, the 'Nāṭikā' is the most representative[2]. Now, the vīthī type of composition belongs to the first group and is governed by particular laws of composition. The Laws are abundantly made clear in the authoritative texts, the **Nāṭyaśāstra** of Bharatamuni[3], the **Daśarūpaka** of Dhanañjaya[4], the **Sāhityadarpaṇa** of Viśvanātha [5], the **Bhāvaprakaśana** of Śāradātanaya[6], the **Pratāparudrīya** of Vidyānātha[7] and the **Nāṭakalakṣaṇaratnakośa** of Sāgaranandin[8]. A study of these texts on dramaturgy yields a knowledge of the essentials of the Vīthī type of composition. The laws declare that, first of all, a vīthī should be a One Act play. Secondly, it should be enacted by a few characters only. Next, its main flavour should be the erotic while other sentiments can get a subsidiary treatment. Its junctures (sandhi) are two, the protasis (mukha) and the catastrophe ( Nirvahaṇa). It bears all the 'sources of the end', (Arhaprakṛtti) namely, the **bīja** or germ, the bindu or secondary germ, the **patāka** or collateral action, the **prakarī** or episode and **kārya** or the deed. The texts say that a Vīthī should have thirteen elements (Vīthyaṅgās); These are the **udghātyaka**,

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1. Nāṭakam saprakaraṇam bhāṇaḥ prahasanam ḍimaḥ/
   vyāyogasamavakārau vīthyaṅkehāmṛga iti//
   **Daśarūpaka**, I-8.
2. Aṣṭādaśa prahuruparūpakāṇi manīṣiṇaḥ
   **Sāhitya Darpaṇa**, VI-6.
3. **Nāṭyaśāstram**, Bharatamuni, Ch.18, 155-168.
4. **Daśarūpaka**, Dhanañjaya, Ch.III, 68-69.
5. **Sāhitya Darpaṇa**, Viśvanātha, Ch. Vi, 253-263.
6. **Bhāvaprakaśana,** Śāradātanaya, Adhikara VIII, p.252.
7. **Pratāparudrīya**, vidyānātha, Nāṭakaprakaraṇam, 2-3.
8. **Nāṭakalakṣaṇaratnakośa,** Sāgaranandin, p.277.
   Chowkamba Edition, 1972.

an event struck up, **Avalagita** or entrance of a character, **prapañca** or jocular conversation, Trigata or situation yielding many meanings, Chala or treachery, Vākkēli or break off of a commenced speech, Adhivala or interlocution of high words, Gaṇḍa or a sudden speech, Avasyandita or different interpretation of speech, Nālikā or enigma Asatpralāpa or salutary words spoken, Vyāhāra or words of excitement and mṛdava or turns of speech. Apart from these essentials, a Vithi should have the kaiśikī vṛtti or gay conduct of characters as the main in preference to the other modes of action, the Bhārati or the 'vocal' the Ārabhaṭi or the vehement and the Sāttvati or the energetic.

**Sītākalyāṇa as a Vīthī**

A close study of "Sītākalyāṇa " reveals how deftly the author of the play has weaved these essential features into the vīthī type of plot. It is a single Act drama where actually a small number of characters take part: Rāma, Lakṣmaṇa, Sītā and Viśwāmitra being the leading ones. Indeed the dramatic device called the 'Cūlikā ' or ' voice behind the curtains' is freely made use of and events are communicated to the spectators by this dramatic aid. The important events, like the arrival of Rāma for mastering Śiva's bow, the failure of the assembled princes in lifting the bow, king Daśaratha's arrival for Rāma's wedding, the sudden arrival of Paraśurāma at the wedding pavilion and Rāma's victory over Paraśurāma are all reported behind the curtains. The requirement of a vīthī is satisfied by the delineation of the mood of Love in the main, and the other moods secondarily. The play displays only two junctures (Sandhi) : The ' mukha' or the ' Induction' and the 'Nirvahaṇa' or the 'conclusion'. Rāma's arrival for the wedding with his brother may be brought under the first; and Rāma's bending the bow of Śiva, his victory over Paraśurāma and his subsequent wedlock with Sītā may be brought under the second. The plot develops showing clearly all the ' **Artha prakṛtis**' or ' sources of the end' . For instance, there is the **Bīja** or the germ of action

when Rāma arrives at Mithilā for bending the bow for the hand of Sītā. The **'Bindu'** or secondary action, occurs when the hero learns that Sītā loves him. The **Patāka** or the collateral action can be seen in the arrival of Daśaratha for the second time for seeing his son after the latter's victory over his rival, Paraśurāma.

Nor is the **prakarī** element glossed over; it is very much to be seen in the episodic treatment of Paraśurāma's arrival, his challenge thrown at the hero and his subsequent departure after surrendering his price possession, ' Viṣṇu's bow'. The **kaiśikī** vṛtti or the **Gay-procedure** is very much in evidence in the drama in keeping with the mood depicted, namely, love. The conduct of the characters is lively and joyful. Sītā's pleasure knows no bounds when she sees young and beautiful Rāma bend the bow and when he brushes aside the mighty Paraśurāma. The wedding atmosphere so well presented all through the drama, the spring season, so nicely described at the commencement, the **'Dhruva '** melody, so attractively sung in the introduction bring out the essence of **kaiśikī** or the vivacious action expected of a **vīthī.**

And, the four components of **kaiśikī**, namely, Narma or the pleasant, **Narmasphūrja** or the development of love, **Narmasphoṭa** or the bloom of love and the **Naramagarbha** or suggestive love are all ably inlaid. Thus when Sītā presents the wedding garland to Rāma, it is a case of 'Narma', when Rāma feels he is loved by Sītā, it is a case of Narmasphūrja when Sītā expresses her inner feelings of joy to her friends, it is **Narmasphoṭa** and finally, when the hero and the heroine are described in company, it is **Nar-magarbha.**

The author of the play is aware that a Vīthī's must is the presence of its 'elements' (**Vīthyaṅgās**). Three of these are clearly seen in the Introductory scene. Thus the **Udghātyaka** or 'Striking up of an idea' is seen when the Manager and his wife so converse as to

bring out the name of the play to be enacted. The Manager here utters two words "the plough" and "the golden deer" [1] and his wife readily is reminded of the play, **'Sītākalyāṇa vithi'**. The element, **'mṛdava'** or the 'contraries' can be seen in the same place as when the Naṭī or actress speaks of her noble husband as one who sees merits too in the faults of others. The **'Avalagita'** or 'hinting of a character of the plot' can also be traced in the 'prologue' where sage Nārada and his pupil make their appearance on the stage. And, spread over the different sections of the play can be seen too the other important essentials of a vīthī. For example, the **prapañca** element can be traced when Sītā informs her companions that she is fe̤eling 'strangely' and her companions reply her jocurlarly that 'it was so because she had by her side a most suitable husband'. There is the **chhala** element in the reference made to Paraśurāma's might by the bard Kaulūtaka. Surely, the bard was not admiring Paraśurāma at the time when he describes him as one who has destroyed the "Sacrifice of might" exhibited by the **Kṣatriya** kings. Again, the element **'Gaṇḍa'** may be traced in the words of the other bard, Kausumbhaka, who, on hearing the arrival of angry Paraśurāma to the 'wedding pavilion' bursts into the statement "It is like the entry of ghosts when the holy rites are a foot"[2]. And, it may be concluded by saying that the other elements of a **Vīthī**, namely, **Trigata**, **Vākkeli**, **Adhivala**, **Avasyandita**, **Nālika** and **Vyāhāra** can be seen at the appropriate contexts of the drama. A mention must however be made of the presence of **Asatpralāpa**, when Rāma calms down Lakṣmaṇa by telling him that the armies seen on the outskirts of Mithilā were those of friendly princes and not of enemies of Janaka.

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1. Stanza 8.
2. 'Sakhe kaulūtaka, ko'yam śantikarmaṇi bhetālodaya iva śrūyate'

## The Vīthī and other Major Dramatic Types:

The distinctive traits of the **Vīthī** type of composition given above is sufficient to show that it differs from the other major types of dramatic plays. The **Vīthī** has only one Act while the **Nāṭaka** type of composition has more than five Acts. For the same reason, it is different from the **'prakaraṇa'** type. While in many respects **Vīthī** agrees with the Bhāṇa, the presence of **Kaiśikī Vṛtti** or the 'Gay Kind of action'distinguishes it from the **Bhāṇa**, which insists on **Bhāratī Vṛtti** or the' verbal action'. Further, while **Bhāṇa** insists on a single character, the vithi has many[1]. The depiction of only the **'humorous'** sentiment in the **'Prahasana'** type makes the **vīthī** different because the latter insists on the 'erotic' [2]. Similarly, the depiction of only the 'furious' sentiment in the **Ḍima** makes it different from the **Vīthī.** The **vyāyoga** definitely prohibits the **kaiśikī** and the mood of Love, while the **Vīthī** thrives on these two. The **Samavakāra** has twelve heroes and boasts of the **Vīra** or the 'heroic mood' and hence differs from the Vīthī which insists on one hero and the amourous mood. In **Ihamṛga,** the sentiment prescribed is **Sṛṅgārābhāsa** or 'semblance of Love' and it has ten characters; but in a **Vīthī** that which is prescribed is genuine **Sṛṅgāra** and only a few characters. The prescription of the pathetic flavour or **Karuṇarasa** and of a theme imagined by the author or **Kalpitavastu**, makes **'Aṅka'** totally different from the **Vīthī** whose sentiment is Love and theme well-known like the story of Rāma as in the play under review. Thus the **Vīthī** is distinctly different from its brothern, the other major dramatic compositions.

1. Vīthī tu kaiśiki vṛttau' - **Daśarūpaka**, III-68.
2. 'Rasaḥ Sūcyastu sṛṅgāraḥ
   spṛśedapi rasāntaram'/ - **Ibid**

## Name and Beauty of Vīthī

Totally different as the **Vīthī** is on technical grounds, it exudes a completely distinct type of beauty of spectacle. It is this aspect of its literary flavour which is hinted at by the actress (**Naṭī**) when she observes that it is 'rare for the goddess of learning to don on the Vīthī garb of beauty to move about'[1]. The spirit of charm which this type of composition displays is made manifest by the word '**Vīthī**' which means an avenue (**paṅkti**) bordered by flowery trees through which the **vṛtti** or action moves. It is this that has moved the author of **Bhāvaprakāśa** to admiration and the ·· lamation - "It is a road bordered by the Bakula trees" or that it bear omparison in beauty to a 'streak of the moon'[2]. The term al suggests 'a garland of sentiments' as is observed by the dramatist Veṅkāmātya himself[3] The vīthī garland has the sentiment of Love as its central pendant round which hover the sentiments of the heroic and the humorous. It reminds one of the remarks of Ānandavardhana that " Sṛṅgāra alone is the sweetest of all "[4]. Judged by these standards, the present play of Veṅkāmātya gains added importance.

1. 'Apūrvaḥ Khalu kulapālikāyāḥ iva
   Vīthī Sañcārassarasvatyāḥ'.
   **Sītākalyāṇavīthī**, under St. 7.
2. "Yathā bakulavīthī syat Yathā indulekhodayo "
   **Bhāvaprakāśa**, Adhikāra VIII, P.252
   Baroda Edn., 1930.
3. "Navarasacaṃkrama vīthī"
   navavīthī samprayujyatām bhavatām "
   - **Sītākalyāṇa**, St.6.
4. 'Sṛṅgāra eva madhuraḥ paraprahlādano rasaḥ',
   **Dhvanyāloka**, II-7.

**Rasa**

While writing about the sentiment of the play, **Sītā Kalyāṇa Vīthī**, it is well to remember how its author is impatient with those compositions which lack delineation of sentiments and how proud he is to present a play which is rich with their portrayal[1]. The wedding of Sītā gives him ample opportunities to show his skill in the delineation of the sentiment of Love (Sṛṅgāra) which is the main mood of the drama. He has the right kind of **'vibhāva'** or 'excitants' under his disposal: handsome and youthful Rāma and beautiful Sītā. None can better as ' Ālambana vibhāvas' than these two and no natural element can better **uddīpana vibhāva** than the wedding atmosphere which permeates the play from the beginning to the end. However, it is in the portrayal of the Anubhāva or ensuants and the vyabhicārins or temporary moods that the author excels. These two are in combination when heroine Sītā feels' "like one who has lost control over herself" after the wedding and when in company with her partner. Her companion jocularly replies by saying that it was so because she is associated with a delightful lover [2]. And, the reward that Sītā's friend received for this welcome observation was a 'touch' with Sītā's garland, a 'touch' that was accompanied by gestures of shyness[3]. The author's adoption of the 'Kaiśikī vṛtti' or the 'jovial action' has enhanced the mood of love so well- sketched in the play. Nor are the other sentiments neglected. A supporting sentiment, the **Vīra** or he heroic is well-seen in the hero's lifting of 'Śiva's bow and his victory in taking away Viṣṇu's bow

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1. Alamalamanyālāpai -
   rasamānadhīśavṛttarasalopaiḥ/
   **Navarasacamkramavīthī**
   Navavīthī samprauyjyatām bhavatām // st. **6.**
2. 'Kinnukhalu etat aṅgānāmapi
   anīśatvam prāptamiti' - **Sītākalyāṇa vīthī** under St.58
3. 'Sītā Śṛṅgāralajjām nirūpayati' **Ibid**., under St.60.

which was in possession of his foe, Paraśurāma. The breaking of Śiva's bow in itself evokes the sentiment of wonder, **Adbhuta**. The **humorous** or **Hāsya** is well-seen in the conversation of the companions of the heroine with Sītā. The way Paraśurāma appears in the wedding pavilion suddenly and angrily arouses the sentiment of the 'furious' or **raudra**, and the behaviour and talk of the bard, kausumbhaka on seeing Paraśurāma evokes the feeling of **Bhayānaka** or the fearful. As for the **'Śanta'** or the quiescent mood, the 'Nirvahaṇa Sandhi' or the concluding juncture of the play is a brilliant example; for, everything was calm and peaceful after the sweet wedding and after the defeat of the dreadful foe, Paraśurāma. The peaceful becomes particularly pronounced in the description of the moonlit night with which the play comes to a close.

**The Characters:**

Veṅkāmātya is equally good in the presentation of his characters.

The hero of the play is Rāma who is youthful, valiant and handsome. The fact that sage Viśwāmitra needed his help in the conduct of sacrifices speaks abundantly of Rama's prowess. Viśwāmitra's sum-up of Rāma's achievements is a tribute to the powers of the hero. The sage says: " Thou hast destroyed the enemies of my sacrifice, thou hast won the hand of the daughter of the earth and by thou, even the son of Jamadagni is beaten, and hence why should it not be that thou art a dear to one of the Janakas?"[1] And Rāma is a holy figure too; for, Śatānanda recollects how the spiritual element in Rāma was responsible for the liberation of Ahalyā[2]. And for all the prowess that Rāma possessed, his sense of humility added lustre to this rare gift. He shared this trait of humility with his brother, Lakṣmaṇa: for, together they repeatedly acknowledge the grace of

1. **Sītākalyāṇavīthi**. St.57.
2. **Ibid**. St.40.

their 'Guru' as responsible for all their acheivements. Rāma's humility shown at the moment of victory over Paraśurāma evokes the latter's admiration and accounts for his acceptance of defeat gracefully.

Lakṣmaṇa shares many qualities of his noble elder brother. When king Janaka sees them for the first time, he is struck by the fact that the shoulders of both bore scars of javelins and that their standing pose was majestic[1]. And yet, the author of the play draws a sharp contrast between the two brothers. Śatānanda finds Rāma's personality like that of the 'moon' and Lakṣmaṇa's like that of 'cupid'[2]; and, in this observation, the priest is bringing out the calm demeanor of Rāma as contrasted with the youthful brilliance of Lakṣmaṇa. There is yet another important point of difference too as when both look at the camps of kings around Mithilā, the younger one draws his sword mistaking them to be those of the enemies of Janaka while the elder remains peaceful and corrects the opinion of his younger brother. Thus the calmness of the elder stands juxtaposed against the impetuosity of the younger one.

The picture of Sītā presented in the play is that of a typical bride of the Kṣatriya class. She is particularly beautiful and shy to the extreme degree. She has the sense of humour to take a joke and is very much liked by her companions. Like all maidens in love, she has concern for the safety of the prince she loves and ever anxious to know how he fares with a powerful enemy[3]. She breathes a sigh of relief when Rāma downs Paraśurāma. She has all the majesty of the great Goddess 'Ramā' with whom she is identified.

1. **Ibid.**, paṇī kodaṇḍāṅkau, St.36.
2. "Śaśimanmathāviva punarvinirmitau ",**Ibid.**, St 37.
3. 'Hala diṣṭyā tādṛśa Kṣatriyakula--
   haraṇacaṇopi paraśudharaprati-
   nivṛtta iti āśvāsitamiva me hṛdayam'.
   - **Ibid.**, Under St.56.

We pass on next to sage Viśwāmitra, who is the pivot of the entire action that takes place on the stage. He is rightly described as' a modern creator' by Janaka[1], and , as 'an artist in the creation of things new' by Śatānanda. Indeed, Lakṣmaṇa goes a step further and calls him a veritable 'Brahma'. Even Rāma is moved into admiration and repeatedly declares along with his brother that all their achievements have arisen out of the respectful Sage's 'grace' or **Anugraha**, and 'spiritual power' or **cetana**[2].

The other character whom we see on the stage is saint Nārada. He is presented to us as a devotee of God and as one gifted with the art of music. He is welcome as an enchanting Vīṇā player. Like him the two bards kausumbhaka and kaulūtaka make their appearance on the stage, but they are totally different from the music- minded sage because their behaviour is so human. Their timidity, particularly when Paraśurāma suddenly appears is understandable. Though their nature is similar, the author of the play draws a subtle distinction between the two: Kaulūtaka is of a serious type while Kausumbhaka is inclined towards liveliness. It is the latter who describes Paraśurāma's entry to the wedding-hall to a 'goblin striding into a sacrificial altar', King Janaka is another character who appears on the stage and he is presented as an incarnation of 'yoga' or spiritual power[3]. His gait is majestic, his appearance calm and his countenance exhibits 'complete joy'. This indeed is the opinion of sage Viśwāmitra when he sees him for the first time His spiritual guide is Yājñavalkya whose image is presented as one who has donated his knowledge of the

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1. 'Navasargakelirasikātmanā', **Ibid.**, St.37.
2. "Prastauti **cetanadaśām**
   yadayam pareṇa", **Ibid.**, St.70.
3. Anuddhatāgatiḥ Saumyamāsyamānandatundilam/
   Prasādapiśunam cakṣuḥ prakāśayati yogitām//
   **Ibid.**, St.33.

Supreme to the most deserving King, Janaka. Not least important is king Daśaratha of Ayodhyā whose parental care and anxiety can only be compared to his counterpart at Mithilā. Daśaratha is so anxious for the welfare of his son, Rāma, that he rushes to Mithilā when he hears that his son has met the mighty foe of the kṣatriyas. Later he feels glad to take his sons and daughters-in-law to his capital.

**Special features of the Drama**

The first thing which a spectator of the drama or the reader of the play observes is its elaborate 'prologue'. It must be admitted that for a play cast in one act, the prologue certainly is inordinate and to this extent it is a defect. But the utility of the prologue is considerable. Apart from the introduction of the characters of the play, Nārada and his pupil- which certainly is a commendable element, and the attractive music with which it enlivens the spectators - which is equally praiseworthy, it throws a flood of light on the life and works of veṅkāmātya. To those who are interested in confirming the literary works of Veṅkāmātya, the mention of works in the prologue: karṇāṭaka Rāmāyaṇa, Sītāpariṇayam, Kāmavilāsa Bhāṇa, Cidadvaitakam, kuśalava campū, Hanumajjayam, Rāghavavyāyoga and Mahendravijaya Ḍima is of great importance. A good deal of information about the life of the author is available too; thus we learn that his Iṣṭadevatā is Rāma, that he is a devotee of Hanuman whose grace he particularly seeks, that he is the son of Vāmāmbikā and Ramapuri Hampayya, that he enjoyed the favour of a king, that his inclinations lay in literary art and that his 'ten varieties' of dramatic composition had won the appreciation of learned critics. Above all, his tribute to poet Vālmīki is most striking.

While the author is indebted to the author of the Rāmāyaṇa for the episode, his imagination gives him ample opportunities to convert this epic episode of Sītā into an enlivening play. He tries

three distinct methods to present the vīthī to the spectators: the suggestive method, the reporting method (Nepathye-Cūlikā) and the management of dialogue. The first one is clearly seen in Rāma's reverie when he appears on the stage for the first time that he feels joyful to know that damsel Sita loves him[1]. But for this meaningful thought, a mere feat of controlling the bow of Śiva and marrying a fair one would have been a case of **Śṛṅgārābhasa** (semblance of love). Genuine love, according to Indian rhetoricians, arises only when the heroine first falls in love with the hero. Then again, the concluding portion of the drama shows king Daśaratha rushing to Mithilā to see his son who had scored a victory over Paraśurāma. This suggests the great parental care of the king of Ayodhyā towards his sons, Rāma and Lakṣmaṇa.

The second that is, the wide employment of cūlikā or things reported behind the curtains, is nicely exploited by the dramatist. Indeed, the major portion of events that occur in the play are reported behind the curtain. Thus an important event like the arrival of angry Paraśurāma and Rāma's victory over him is reported behind the curtains. A similar device is adopted to report the event of the inability of the assembled princes to bend Śiva's bow and Rāma's achievement in the mighty task.

Equally clever is Veṅkāmātya in the management of significant dialogue. Thus the conversation between the two bards, kausumbhaka and Kaulūtaka informs us how Sītā garlands Rāma after the latter controlled the bow. The dialogue between sage Nārada and his pupil informs the spectators all about Sītā's wedding: the condition on which it is to take place and the person most fitted to fulfil it.

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1. 'Apināma Jānakī mayyanurāgam **badhnāti**',
**Ibid.**, Under St.21.

The innovations brought about in the play are noteworthy. Veṅkāmātya presents new characters like Nārada and his pupil and bards like kaulūtaka and kausumbhaka. King Daśaratha's arrival at Mithilā for the second time too is a product of veṅkāmātya's creative imagination.

Veṅkāmātya's style is in keeping with the pleasant atmosphere of the play, namely, the **Kaiśikī** vṛtti. His sanskrit and prakrt in prose portions are simple and direct. In a few places in verses however, it becomes involved because of far-fetched ideas. Many of the general statements made in the play are striking: "That is learning" says the author, "which is attractive to the heart"[1]. Then again, he says - "A mind that is absorbed in a subject will certainly master it"[2]. His phrases and idioms are equally striking: Paraśurāma is "a veritable evening to the lotus-woods of kings"[3].

The wealth of the poetic content of the play chiefly depends on three elements: Its metres, its figures of speech and its descriptions. And, while it is true that veṅkāmātya uses various metres, he seems to be partial here to **Dṛtavilambita**. At least nine verses in this metre may be counted. As for the figures of speech, his **Utprekṣas** are noteworthy. For example, under the pretext of shedding tears of joy on marrying Rāma, Sītā appeared as if she was sending out of the body her delighted mind[4]. Then again, Lakṣmaṇa exclaims: "It appeared as if in the guise of the evening's glow, the sub-marine fire was drinking away the entire sea"[5].

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1. 'Sā vidyā yā hṛdyā', **Ibid.,** St.13.
2. 'Yasya yadviṣayam cetaḥ
   Tasya tatpratibhāsate', - **Ibid**., St.24.
3. 'So'yam sarvanṛpālapaṅkaja -
   vani sāyam samujjṛmbhate', - **Ibid.**, St.51.
4. **Ibid.**, st.59
5. **Ibid.**, st.65.

The same character is responsible for an excellent **Dṛṣṭānta:** "Sir", he says, addressing Viśwāmitra, "your 'grace' is responsible for our achievements; surely, the eyes of people do not operate without the presence of the rays of the sun[1].

There is a brilliant example of **Śleṣa** or doubleentendre in the usage of the expressions **"Anurāga"** and **"Bhīrubhāva"** which have reference to both a 'dear damsel' and an 'enemy'[2]. There are many sweet **similes** too. Rāma with Sītā is compared to a mango tree associated with the spring season or they were like the star Rōhiṇī in company with the moon[3].

And now about the descriptive element in the play which contributes to its rich poetic flavour. The description of the city of Mithilā, of the Sun shining in all its splendour, of the wedding pavilion, the gradual setting of the sun described at the conclusion of the play, of the rising of the moon, and best of all, the description of the moonlight[4] are all attractive examples for this quality. And above all, the most fascinating portion of the play is the symbolism it maintains at the end. The 'moonlight' was a symbol through which veṅkāmātya was expressing his idea of a happy and peaceful world where **litterateurs** lived a prosperous life. The entire wedding party led by Daśaratha is leaving for Ayodhyā under a brilliant moonlit night. At this stage, the author writes the 'epilogue' of the play in which the actors desire that men of letters be rid of poverty and that they should become rich. In sentiments such as these, veṅkāmātya is paying his glowing tributes to the great national

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1. **Ibid.**, st.58.
2. **Ibid.**, st.53.
3. **Ibid.**, st.62.
4. **Ibid.**, Stanzas 68 and 71.

poet, Kalidasa, who at the end of his play, **Vikramorvaśīya** gave expressions to similar thoughts:

'Parasparavirodhinyoḥ
ekasamśraya durlabham/
Sangatam śrī-sarasvatyoḥ
bhutaye'stu sadā satām // [1].

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1. Translation : "For the welfare of the world, may there be the association of the Goddess of Learning and of the Goddess of Wealth".

**- Vikramorvaśīya,**
Act V, St.24.

## Table of Manuscripts consulted

| | | | | | | |
|---|---|---|---|---|---|---|
| 1. Manuscript number | B.192/6 | B.360/3 | P.2773/4 | P.2586/3 | P.2586/7 | 301 |
| 2. Material of the manuscript | Paper | Paper | Palm-leaf | Palm-leaf | Palm-leaf | Palm-leaf |
| 3. Script | Deva-nāgarī | Telugu | Grantha | Telugu | Nandi - nāgarī | Telugu |
| 4. Size in cms. | 16x20 | 19.5x16 | 35.5x3.5 | 36x6 | 36x6 | 43x3 |
| 5. Leaves or pages | 115-125 | 70-90 | 95-106 | 33-40 | 147-151 | 52-56 |
| 6. Lines in a page | 18 | 11 | 7 | 12 | 12 | 9 |
| 7. Letters in a line | 22 | 22 | 50 | 74 | 74 | 91 |
| 8. Complete or incomplete | Complete | Complete | Complete | Complete | Complete | Complete |
| 9. Place | O.R.I. | O.R.I. | O.R.I. | O.R.I. | O.R.I. | Maharaja's Sanskrit college, Mysore. |
| 10. Abbreviations | Ka | Kha | Ga | Gha | Ṅa | Ca |

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Mysore
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[1]वेङ्कामात्येन प्रणीता

# सीताकल्याणवीथी

पातु श्रीरामचन्द्रः प्रणतजन[2]ततिप्रौढसम्पत्प्रदा[3]नः
प्रा[4]चुर्यौदार्य[5]चर्यः प्रकटितसुरभूजातविख्यातसान्द्रः ।
यस्मिन् शृङ्गारली[6]लाकलि[7]त[8]तनुलताभास[9]माने समाने
[10]वश्या सीताभि[11]धाना [12]विनिहित[13]हृदया प्राप [14]सौख्यानि लक्ष्मीः ।१।

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1 हरिः ॐ सीताकल्याणवीथी—ख. वीथी—घ. हरिः ॐ—ग. मातृकायां नास्ति.
2 तीत—क.
3 न—क. ग. घ. ङ. च.
4 चुर्योदा—ख. ग. घ. च.
5 चर्या—क. ख. घ. ङ.
6 लाप्रक—क. ख. च.
7 'त'—ख. नास्ति ।
8 तसल—घ.
9 मानो—ग.
10 पश्यौ—ङ. पर्या—क. च.
11 धाने—ख.
12 विनित—क. च.

13 हृदयी—ङ.
14 सौख्यान—क. ख. घ. च.

अपि च—

वीरश्रीकु[1]चकुङ्कुमाङ्कित[2]मिव प्रायोऽरुणं यद्वपुः
[3]सूराहारकला[4]पि य[5]द्विलसितस्थालीपुलाकायते ।
सीतानाथसनाथमञ्जुलहृदश्चिन्ता[6]भिदस्तस्य नः
[7]चेतः प्रीतिमु[8]पैतु [9]सेवनविधौ शा[10]खामृगब्रह्मणः ॥ २ ॥

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1 चकुचकु—घ. मातृकायां अस्ति ।
2 मपि—क. ख. च.
3 सारा—ख.
4 पि—ङ. मातृकायां नास्ति ।
5 द्विरवित—ग.
6 भिधस्त—क. ख. च.
7 चेत—घ. ङ.
8 पैति—क. ख. च.
9 शेवन—घ.
10 खालाभामृ—ङ.

(नान्द्यन्ते)

सूत्रधारः—[सभाभिमुखमञ्जलिं बद्ध्वा, सहर्षम् ।]

वन्दे व[1]ल्मीकभुवं वन्दारुजनाघनैकजन्मभुवम् ।
यत्काव्यामृतलाभात्सत्कविबुधनाम[2]सार्थता जाता ॥ ३ ॥

(पार्श्वतो विलोक्य)

अनुसरति नदद्वीणा-
मनुरूपो मर्द[3]लालापः ।
अनुसरति च [4]चूतलता-
मयमपि च [5]पिकः [6]कलालापः ॥ ४ ॥

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1 ल्मीकिभु—क. ख. घ. च.
2 सार्धता—ङ. च.
3 लाताप:—क. च.
4 चूतं ता—क. च.
5 पिक:—क. ख. च. मातृकासु नास्ति। पिक: क:—घ. पिक—ग.
6 कलालापः—घ. मातृकायां नास्ति ।

[निर्वर्ण्य सशिरःकम्पम् ।] अहो! चिराय
[1]फलितमस्मत्तपोलताभिः ।

यतः—

रसिकाग्रेसरनि[2]विडै[3]र्वैर-
[4]समानसरस्वतीभूतप्रसदैः ।
इयमियमाभाति सभा नयन-
युगीसुकृतम[5]ञ्जरीसुलभा ॥ ५ ॥

तदेनामुपसृत्य मत्यनुरूप[रूप]काभिनयेन विनोदयामि ।
(इति परिक्रम्य) भो! भोः! सभास्ताराः किं ब्रूथ ?

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1 भावित—क. ख. सम्भवित—ब.
2 रचिरुडै—ग.
3 विरदैर—ड. विडेरदैर—क. च.
4 नुमा—ख.
5 ञ्जली—ग. घ. ड.
6 मनु—ड.

अलमलमन्यालापै-
रस[1]मानाधीशवृत्तरसलोपैः ।
नवरसचङ्क्रमवीथी
नववीथी सम्प्रयुज्यतां भ[2]वता ॥ ६ ॥

(इति सानन्दम् ) अयमेव मदीयतपसां प्रसादः
[3]यदस्मिन् मनोरथसभ्यसन्देशसंवाद इति ।
[किन्तु] एतादृशं रूपकं नारोहति मनःपदवीम् ।
(विचिन्त्य) भवतु गृहिणीमाहूय पृच्छामि ।
(नेपथ्याभिमुखो भूत्वा) आर्ये! इतस्तावत् ।

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मानधी—क. ख. घ. ङ. च.
वत—घ. भवतम्—क. ख.
अपरस्मि—क, च. अदस्मि—ख.
किं ते—क. ख. च. किन्तु—ग. किन्त्वे—ङ किन्त्मै—घ.

(प्रविश्य नटी)

**नटी—** इअंह्मि । को णिओओ ।
(इयमस्मि । को नियोगः । )

**सूत्रधारः—** प्रिये! न जानासि?
[1]मधुरतरो मधुमासः
परमिह मधुरं सभासदां हृदयम् ।
इदमास्तामतिमधुरं
[2]करणीयं [3]किम[4]धुनेति ते वाणी ॥ ७ ॥

**नटी—** अंअ ! किं पुणा रूवअं अहिणेदंवंति उंतं । अंणहा भावेसिं ।
(आर्य ! किं पुना रूपकमभिनेतव्यमिति उक्तम्
अन्यथा[5] भावयसि । )

**सूत्रधारः—** न श्रुतं भवत्या सामाजिकाज्ञप्तम् ।
(अलमलमित्यादि पठति ।)

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1 मधुमधुर—क. घ. ङ. च.
2 करुणी—क. ख. घ. च.
3 किं म—क. ख. च.
4 धुनोति—क. ख. घ. ङ. च.
5 भावसि—क. भावयसी—ङ.

नटी— ([1]सविमर्शम्) अपुंवो खु कुलपालिआए विअ विहि,
संसारो सरंसदीए अदो वावुलंम्हि ।
(अपूर्वः खलु कुलपालिकायाः इव वीथी, सञ्चारसरस्वत्याः ।
अतो व्याकुलास्मि ।)

सूत्रधारः— जानामि । त्वमेकैव कुलपालिकेति [2]यद्वीथीमेव न जानासि ?

नटी— ([3]सलज्जम्) अलं पलिहासेण । णं प्रत्यभिजाणामि ।
तारिसं रूवअम् ।
(अलं परिहासेन [4]न प्रत्यभिजानामि तादृशं रूपकम् ।)

सूत्रधारः— प्रत्यभि[5]जानातु भ[6]वती ।

पर्यायनामधेयं स्यात्
किं वा लाङ्गल[7]पद्धतेः ।
काञ्चनस्यापि [8]किं वा स्यात्
[9]वेङ्कामात्यकृतिश्च का ॥ ८ ॥

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1 सवितर्कम्—ख. गः घ. ङ.
2 यद्विधीमे—क. ख. ग. च.
3 सलज्जम्—ग. मातृकायां नास्ति ।
4 'न'—ङ. मातृकायां नास्ति ।
5 जानतु—ङ.
6 वति—ङ.
7 पवद्ध—ङ.
8 किं वा स्यात्—क. च. मातृकयोः नास्ति ।
9 वेङ्कयार्य—क. ख. घ. च. वेङ्कयाब—ङ.

**नटी—** (सप्रत्यभिज्ञम् ) अहो ! मह णेउणं जं जाणिदं मए झंति सिदाकंलाणंति विहिए णामहेअं ।
(अहो ! मम नैपुण्यं यज्ज्ञातं मया झडिति सीताकल्याणमि वीथ्या नामधेयम् । )

**सूत्रधारः—** न तु प्रथमं[1] [स्म] रसि । किमुदीरितार्थग्रहणेनात्मानं सम्भाव[2]यसि । ननु प्रथमज्ञाताऽहमस्मि ।

[3]**नटी—** (सोपहासम् ) तुमं एंव अपुं वों चदुरोसी ।
(त्वमेवापूर्वश्चतुरोसि । )

**सूत्रधारः—** (साक्षेपम् ) अलं अतिप्रसङ्गेन । प्रकृतमनुसृत्य गीयतां भवत्या

**नटी—** (सोपहासम् ) तहएंव करोमि । किंदु (इत्यर्धोक्ते) अलं एदेण कालविलंबणेण कुंपदि भवंतो ।
(तथैव करोमि किन्तु (इत्यर्धोक्ते) अलमेतेन कालवि[4]लम्बनेन कुप्यति भवान् । )

**सूत्रधारः—** प्रिये ! सावशेषमिव ते वचः । सत्यं भणतु भवती ।

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1 स्वरसी—क. घ. ड. स्वरसि—ख. च. सरसी—ग.
2 यसी—घ.
3 'नटी'—इत्यारभ्य 'भवत्या' इत्यन्तो भागः—क. ख. ग. च. मातृकासु नास्ति ।
4 लम्बेन—ग. घ.

**नटी—** ण किंविअंणं एदंसएंव रूवअंस कई
चतुरंतणवंतोंति पंठवोसि ।
(न किमप्यन्यदेतस्यैव रूपकस्य कविः
कीद[1]श[2]चतुरत्ववानिति प्रष्टव्योऽसि ।)

**सूत्रधारः—** (सभ्रूभङ्गम्) कोसावसम्बद्ध एव तव वचनोपन्यासः ।
य[3]ज्जगद्विख्यातविरुदाङ्कमपि[4] वेङ्कामात्यमधुना
ज्ञातव्यमाकलयसि ?

यश्श्रीरामपुराधिनाथकरुणादैनन्दिनोज्जृम्भण-
ग्रामाधीशदशश्चतु[5]र्दशकला[6]साहित्यसाम्राज्यभूः ।
य[7]स्येयं दशरूपक[8]प्रसवकृत्प्रज्ञारसज्ञादृता
यश्चौदार्यमुखानधत्त सुगुणा[9]नाचूलिकासम्भवात् ॥ ९ ॥

किञ्च :—

यं च [10]वाचाम्बिकाहम्पसु[11]धीसुकृतमूर्जितम् ।
[12]वदन्ति विबुधा भूयस्स[13]भासु रसवेदिनाम् ॥ १० ॥

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1 श इति—ग.  2 चतृरत्त्ववानिति—ग.  मातृकायां नास्ति ।
3 ज्जनद्वि—ड.  4 वेङ्कयार्यम—क. ख. घ. ड.  5 र्दश—ग.
6 साम्राज्यसाहित्यभूः—क. ख. च.  7 स्येदं—क.
8 प्रवचन—क.  प्रवसकृत्प्र—ख. घ. ड.  9 नासूलि—क.
10 वाचाम्बिका—ग.  वाचम्बिका—घ.  11 धीसुधीसु—क.
12 वदति—क.  वसन्ति—ख.  वदन्दि—ड.  13 भार—क. च.

**नटी—** अंअ ! सविसेसं पंचहिंगा जादा । एसो एंव खु कंणाडरामाअण सीदावलिणआदि पबंधणिवहण साहसोंति तंथ तंथ गिंजदि ।

(आर्य ! सविशेषं प्रत्यभिज्ञा जाता । एष एव खलु कर्णाटकरामायण-सीतापरिणयादिप्रबन्धनिर्वहणसाहस इति तत्र तत्र गीयते ।)

**सूत्रधारः—** कश्शक्तः तत्प्रबन्धसंख्याकरणेऽपि संख्यावताम् ।

योऽसौ कामविलासभाणजनिकृद्यस्माचिद्द्वैतकं
जातं कौशलवीति कोऽपि समभूचम्पूर्हनूमज्जयम् ।
काव्यं यत्र भवं वदन्ति कृतिनो येनोदितं राघव-
व्यायोगं च डिमो महेन्द्रविजयो यन्निर्मितो राजते ॥११॥

**नटी—** (सानुस्मरणम् ) अंअ ! एदंल अंजणाणंदणं पसादलंधो एंव कइदाविलासोंति सुणिअदि ।

(आर्य ! एतस्य अञ्जनानन्दनप्रसादलब्ध एव कविताविलास इति श्रूयते ।)

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1 टरा—क. ख. घ. ङ. च. 2 द्वैतिक—क. ख.
3 कोश—क. ख. 4 कार्यं—क. ख.
5 वन्ति—क. च. 6 मिता—क. ख. घ.
7 लब्ध प्रसाद एव क—क. च.

**सूत्रधारः**— कस्सन्देहोऽत्र ।

पवनात्सभवस्मृतिर्व[1]चा नव नीतं रघुनाथसेवनम्[2] ।
[3]शिशुतासमयेऽपि सा[4]हिती पयसस्तौल्यमवाप यत्कवेः ॥ १२ ॥

तदस्यैव रूपकमभिनीयतां मद्वर्गैः । गीयतां च ध्रुवा भवत्या ।

**नटी**-- तह तथेति । (तथा तथेति ।) ध्रुवां गायति ।

**सूत्रधारः**— (रसपारवश्यं अभिनीय) अहो ! माधुरी गीतिकायाः ।

सा [5]विद्या [6]या हृद्या सरसोऽपि [7]स एव यः परवशोऽत्र ।
अनभिज्ञाः स्वां विद्या[8]मरसामन्योन्यतः प्रशं[9]सन्ते ॥ १३ ॥

**नटी**— एसो खु सोहावो अंजस जं दोसेवि गुणंतणावादणिति ।

(एष खलु स्वभाव आर्यस्य यद्दोषेऽपि गुणत्वापादनमिति ।)

**सूत्रधारः**—(श्रुतिं अभिनीय) किमयं मधुकरारावः । यद्वायं कोकि[10]लालापः । (निपुणं विभाव्य) [11]मैवं किन्तु वीणाध्वनिः ।

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1 चनार्वतं—घ. 2 नान्तं—क. 3 सीता—ङ. 4 हिता—ङ.
5 विविद्या—क. 6 या—ङ. मातृकायां नास्ति ।
7 स एव—भाग:—क. ख. मातृकयोः नास्ति । 8 मनसां—क. ख.
9 सते—ङ. 10 लाकलापः—घ. लोकलालापः—ङ.
11 वयिणं—क. ख. वयिणं—घ. मइणं—ङ.

**नटी—** संचं एदं । को एसो रंसीविअ दिंसदि वीणाहंथोवि ।
(सत्यमेतत् । क एप ऋषिरिव दृश्यते वीणाहस्तोऽपि ।)

**सूत्रधारः—** आर्ये ! स्त्रीस्वभावान्न जा[1]नासि स एप नारदवेषधारी मम [2]श्यालः कुवलयशेखरः यतः शिष्यभावमयता पल्लवशेखरेण सहागच्छति । तद[3]नन्तरकरणी[4]याय सज्जीभ[5]वाव ।

(इति निष्क्रान्तौ ।)

। [6]प्रस्तावना ।

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1 नासो—घ.
2 श्यालक:—ग.
3 नन्त: क—घ.
4 य वयं स—क. ख. ग. घ.
5 वाम—क. ख. ग. घ. च.
6 प्रस्तावना—क. ख. घ. च. मातृकासु नास्ति ।

(ततः प्रविशति नारदः शिष्यश्च ।)

**नारदः**—वत्स ! चिरेण मिथिला[1]नगरनिकटं [2]प्राप्तास्स्मः । त[3]था हि—

संदृश्यन्ते पताकाः सकनककलशाः स्पर्धमानाः [4]पटैः स्वैः
स्वर्गङ्गा[5]मच्छपूरां समुदितकनकाब्जातजातां सुजाताम् ।
वप्रा[6]नुस्यूतवज्रद्यु[7]तिततिरियमप्या[8]त्तदृग्भित्तिरास्ते
संस्कायत्पट्टणश्रीहसितसितविभामञ्जरी[9]पुञ्जरीतिः ॥१४॥

**शिष्यः**—भगवन् न [10]तस्यैतत् [एव] । किञ्च—

रथगजहयपत्तिचङ्क्रमश्री-
रचितमहा[11]द्भुतरीतिरग्रभूमौ ।
[12]इयमिह नगरी च[13]कास्ति नव्या-
मिह [14]दधती निरवद्यवीरलक्ष्मीम् ॥ १५ ॥

**नारदः**—वत्स ! प्रथममेव महोत्सववती पुरीयम् ।

अधुना विशेषतः स्वयंवरप्रस[15]ङ्गेन ।

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1 'नगर'—इति पाठः ग घ. ङ. मातृकासु नास्ति । 2 प्राप्तः—क.
3 थापि—क. घ. 4 पटेस्खैः—ख. पटेस्स्वैं—घ. पटस्वैः—ङ.
5 मच्छपू—ग. घ. 6 नुश्यूत—क. 7 तिरति—ख 'तित'—इति
पाठः ग. मातृकायां नास्ति । 8 तदिग्थ तिरा—क. त्तम्नित्तिकास्ते-ख
त्तदिग्भित्तिरा—घ. ङ. च. 9 मञ्ज—ङ. 10 नस्मैतत्—क
नस्यैतत्—ख. ग. न तस्यैतत्—ध. च. नस्त्यैतत्—ङ.
11 द्भुतीरिति—क. 12 इहमि—क. ख. 13 कासिन—क.
काशिनद्यामि—ख. कासितदिव्यामि—ग, 14 वदती—घ.
15 ङ्गेण—क. ख. च.

**शिष्यः**— भगवन् अतीव [1]कौतुकितः पृच्छामि ।
कस्याः पुनरसौ स्वयंवर इति ।

**नारदः**— वत्स ! न श्रुतं भ[2]वता ।

मखभुवि जनकस्य प्रादुरासीदसीम-
[3]प्रमदजननधन्या काऽपि सीतेति कन्या ।
य[4]दुदयमुदितायाः भाति सर्वसहायाः
सपुलकमिव सस्यैस्सन्ततं [5]जातमङ्गम् ॥ १६ ॥

**शिष्यः**— भगवन्निदानीं प्रत्यभिजानामि । त[6]थाप्येतस्मिन्
महोत्सवे पण[7]बन्धः कीदृश इति [8]प्रष्टुकामोऽस्मि ।

**नारदः**— अस्मिन्नशेषसन्तोषसहकारे स्वयंवरे ।
[9]मन्यामहे महादेवधनुरारोपणं [10]पणम् ॥

**शिष्यः**— (विहस्य)

कौटिल्यमयता येन कौटिल्यममरद्विपाम् ।
[11]अहारि कस्य तच्चापमारोपविषयो भवेत् ॥ १७ ॥

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1 रौतुकि—क.च. 2 वत:—ख.च. 3 प्रथमज—क.ख.ड. प्रथधज—घ.
4 दुदितम्—ग. 5 स्यूत—घ. ड. 6 थाप्यस्मि—क.ख.घ.ड.च.
7 वन्धुः—ड. 8 प्रस्तुका—क.ख.घ.ड.च. 9 मन्यामहो—क.
मन्त्रामहो—ख। 10 'पणम्'—घ. मातृकायां नास्ति। 11 आहारि-ख.

**नारदः**— वत्स ! एवमेवैतत् । [1]तथाऽपि तस्यैवेदं सुल[2]भारोपमिति मन्यामहे ।

यस्ताटकेयमदभेदनशौण्डकाण्डो
येनैव कौशिकमखस्सुखनिर्मितोऽभूत् ।
यत्पाद[3]रेणुरगमन्मुनिकूकुदत्वं
[4]यस्य त्रिलोकवि[5]जयशिशुकेलिकल्पः ॥ १८ ॥

**शिष्यः**— भगवन् ! तदिदमेव महाद्भुता[6]यतनम् । यन्नराणामपि सुरासुरातिशायिनी [7]विक्रान्तिरिति । तदे[8]तद्गतमेवोदितं सविशेषतः श्रोतुमिच्छामि ।

**नारदः**— वत्स ! शृणु तावत् ।

असौ दशरथादभूदजसुरादिभिः प्रार्थितः
समस्तभुवनावलीसमवनै[9]कतानो हरिः ।
मख[10]द्विडपनोदने तमभयं ययाचे नव-
त्रिविष्टपविधान[11]तो [12]प्रकृतकृत्यमानी मुनिः ॥ १९ ॥

**शिष्यः**— (सवैलक्ष्यपुलकोद्भवम् ।) भगवन्नसौ किन्नामकः कुमारः कं देशमानन्दयति । इति विविदिषा वर्तते ।

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1 'तथाऽपि' पाठः ग. मातृकायां नास्ति । 2 भातोप—घ.
3 रेणुगतमस्मनि—क, रेणरसमस्मुनि—ख·च. रेणुमग—ग.
रेणुरथमन्मुनितो पदत्वं—घ. 4 यस्यै—ख. 5 जयतु शि—क.
6 यनम्—ङ. 7 विश्रान्ति—ङ. 8 तगृत—क. 9 कतता—ङ.
10 द्विटप—क.ख.च. 11 तोप्य—ख.ग.घ.ङ.च. 12 'प्र'-वर्णः ग.
मातृकायां नास्ति ।

नारदः— अयं दिगन्तविश्रान्तरामनामा विराजते ।
[1]भरतो लक्ष्मणा[2]ख्यश्च शत्रुघ्नो यत्सहो[3]दराः ॥ २० ॥

सम्प्राप्तश्चायं सिद्धाश्रमादित एव धनुरारोपणकुतुकितमनाः सलक्ष्मणस्सह [4]महामुनिना गाधिनन्दनेन ।

शिष्यः— [5]ममोत्कण्ठते मानसमे[6]तमेव महोत्स[7]वमवलोक[8]यितुम् ।

नारदः— वयमपि तमेवे[9]क्षितुमनसः साम्प्रतमा[10]यातास्मः ।

(नेपथ्ये)

जयत्येषा सम्पज्जयति [11]मिथिलैषा च नगरी
जयत्येषा सीता ज[12]यति जनको राजतिलकः ।
यदायाति श्रीमाननु[13]जसहितो गा[14]धिजनुषा
स्वयं रामः काम[15]क्षपणधनुरारोपणकृते ॥ २१ ॥

नारदः— वत्स ! रामागमनकृतानन्दस्य [16]शतानन्दस्य वचनमेतत् । [17]तदावामपि [18]सीरध्वजान्तिकमेवोपगच्छावः ।

( इति निष्क्रान्तौ । )

। शुद्धविष्कम्भः ।

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1 ततो ल—क. 2 ख्यज्ञ—घ. 3 दरः—क.ख.च.
4 मुनिना—क.ख.घ.च. 5 महोत्क—क.ख.घ.ङ.च.
6 तदेवो—क.ख.च.तमेवोत्सवं—घ. 7 वं आ—क.घ.ङ.च.वमालो—ख
8 यतः—घ. 9 क्षितुं म—क.क्षित म —ङ. 10 यातोस्मि—क.ख.च.यातास्मः—घ.ङ. 11 मिथितैषा—क. 12 यजयतो—घ.
13 जनुषो—क.ख.जनुपा—च. 14 धि....स्व—क.धिजनुषः—ख.
धिजनुषाः—च. 15 क्षण—ङ. 16 'शतानन्दस्य'—क. मातृकायां नास्ति । 17 तदा—क.ख. 18 रामः पितुरध्व—क. पातु पिध्व—ख

([1]ततः प्रविशति रामलक्ष्मणाभ्यां सह विश्वामित्रः ।)

रामः— (स्वगतम्) अपि नाम जानकी मय्यनुरागं बध्नाति ।

विश्वामित्रः— वत्स रामभद्र ! पश्य पश्य

उद्यन्तमद्य कमलानुगुणप्रकाश-
[2]मुद्गच्छतीव खमणिं रुचिरप्रभाभिः ।
तत्तादृशं जनकराजपुरा[3]ग्रसाल-
प्रत्युप्तशोणमणिपङ्क्तिरुदा[4]रशीतिः ॥ २२ ॥

रामः— (स्वयम्) अनया सुखो[5]पश्रुत्या [6]किमप्या-
श्वासितोऽस्मि ।

(प्रकाशम्) सत्यमेतत् ।

अभ्यागतं सरभसाग्रकरप्र[7]सार-
[8]व्यक्तानुरा[9]गमिनम[10]म्बुजिनी चिरेण ।
सद्योऽभियन्म[11]धुकरोत्पलमालिकाङ्का
सत्यं स्व[12]यं विकस[13]दुत्कलिका वृणीते ॥ २३ ॥

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1 "ततः प्रविशति" इत्यारभ्य "प्रभाभिः" इत्यन्तो भागः क.ख.च. मातृकासु नास्ति । 2 मद—घ.ङ. 3 ग्रसाली—ख. ग्रपाल—घ. 4 ररातिः—ङ. 5 पसृत्या—क ख.च. 6 'किमपि'—पाठः क.ख,च. मातृकासु नास्ति । 7 सादव्य—क. 8 व्यस्तानु—क.ख. व्यत्तानु—घ. 9 गचिरम—क.ख. 10 म्बुजनो—क.ख.ङ. म्बुजगी—ङ. 11 धुरको—क. 12 यंवर—क.च. 13 दुष्कलि—ङ.

**लक्ष्मणः**– (अपवार्य) [1]अत्र भवतोप्यद्यतनानुरूपो वचनोपन्यासः ।

**रामः**— (अपवार्य) वत्स ! स्वानुरूपोऽयं तर्कः । तथा हि

संकल्पकल्पभूजातसान्निध्यमहिमा महान् ।
यस्य यद्विषयं चेतः तस्य तत्प्रतिभासते ॥ २४ ॥

(विश्वामित्रं प्रति) भगवन् ! अयमुदित एव नूनं
सहस्रकिरणः सर्वेषामालोकोत्सवं [2]पुष्णाति ।

तथा हि–

तमः[3]प्रसाररहित्यविकसन्मुखप[4]ङ्कज ( म् ) ।
भुवनं भाति सर्वत्र सुकर[5]प्रकराद्वृतम् ॥ २५ ॥

**विश्वामित्रः**– अहो ! वचनप[6]रिपा[7]टी वत्सस्य । [8]यदनेन
रवा[9]वात्मकुलजनके प्रयुक्ता वागपि जनके
प्रतिफलति ।

(सशिरःकम्पं ‘ तमःप्रसारे ’त्यादि पुनः पठित्वा)

सत्यं जनकराजविपयोप्येतद्विपय [10]एव ।

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1 तत्र—क. 2 प्रष्णा—ड. 3 प्रराद—क. 4 ङ्कजम्—क.ख.ग.घ.ड.
5 प्रकरा—क. प्रकार—ड. 6 रिपाकपा—क.घ. 7 टीनव—क.घ.
8 यदेव—क.ख.च. 9 वात्वकु—क.ख.ग.घ.ड.च. 10 येवा—घ.

लक्ष्मणः— भगवन्! इतो विलोक्यताम्—

उ[1]न्नम्रपद्मपटमन्दिरमु[2] [द्ध] तासि-
सैन्यावलीकृतगतागतसम्भ्रमाढ्यम्।
उद्दामभद्रगजदानझरीपरीत-
मुद्वीक्ष्यते कटकमण्डलमुद्ध्व[3]जाङ्कम् ॥ २६ ॥

अतः तर्कयामि। मिथि[4]लामुपरु[5]न्धन्ति प्रत्य[6]र्थिन इति।
([7]खड्गमुद्यम्य) [8]तदिदानीं—

शतधा विभिन्नरथवाजिकुञ्जरं
पतदस्त्रशस्त्रपटलास्तु[9]तावनि।
[10]अहमा[11]कलय्य रिपुराजमण्डलं
जनकानुमोदनमुपैमि शाश्वतम् ॥ २७ ॥

(इत्युद्धतं परिक्रामति।)

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1 न्नद्रुप—क.ख. न्नमप्र—ङ.
2 मुद्रितापि—क.ख मुद्रुता—ग.घ. मुध्धृतापि—ङ.
3 जाङ्किम्—ङ. 4 लापुरमु—ख. 5 धन्ति—क.ख. 6 र्थिजन—ङ.
7 "खड्ग" ख. मातृकायां नास्ति।
8 तदानीं—ङ. 9 तावनी—घ. तावलिः—ङ.
10 'अहमाकलय्य' इत्यारम्य 'परिक्रामति' इत्यन्तो भागः ङ, मातृकायां नास्ति। 11 कलैय्य—ग.

रामः— [1]वत्स ! न खल्वहितचलमिव प्रतिभाति यतः—

सञ्चार[2]कृतपौरजनानु[3]कूलं
सल्लाप[4]सम्मर्दसहिष्णुयोग्यम् ।
अभ्युच्चल[5]त्पुष्यरथावलीकं
आलम्बते सौम्यपदं [6]बलं तत् ॥ २८ ॥

विश्वामित्रः— वत्स रामभद्र ! सम्यगालोचितं भवता यदेते [7]हरचापोत्कण्ठतया समागता राजानः । परितः [8]पुरी [9]परिसरमवमुच्य बलानि वर्तन्ते । दृश्यते च स्वयंवरस्थानम् ।

मददन्तिदन्तक[10]तमश्वमण्डला-
स्तरणोपविष्टनिखिलावनीश्वरम् ।
भृत[11]धूपधूमपटवासवासितं
नयनोत्सवाय न कथं भवेदिदम् ॥ २९ ॥

(इति सर्वे स्वयंवरप्रवेशं नाटयन्ति ।)

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1 'वत्स' इति पाठः क.ख.ग.च. मातृकासु नास्ति ।
2 कृत्वारच—क.ख.च. कृतपरेज—ग. 3 कूल—ग.घ.ङ.
4 सन्मर्द—क. समर्द—ख. संमदर्द—ग. 5 पुष्य—ग.घ.ङ.
6 पलं—क.ख.घ. फलं—ङ. 7 उदारचा—क. 8 परो—क.
9 परी—घ.ङ. 10 तपञ्ज—क.ख.घ. 11 धूतधूपप—ग

**रामलक्ष्मणौ**—भगवन् ! इदमेव यथातथं यदाज्ञप्तमिदानीमत्रभवता ।

सपत्नभावात्स[1]पदि व्यपेताः
स्वयंवरस्थानमुपेत्य भूपाः ।
तपोवनं तावकमेत्य भान्ति
यथा मृगाः प्रच्युतवैरभावाः ॥ ३० ॥

**विश्वामित्रः**—सत्यमयं राजा जनकोऽपि शमधनचूडाम[3]णिर्वर्तते ।

यस्मिन्वितीर्य प्रशमप्रधानां
विद्यामविद्यापरिता[4]पहारीम् ।
संराजते सम्प्रति याज्ञवल्क्यः
[5]सदर्थिदत्तार्थ इव प्रदाता ॥ ३१ ॥

( नेपथ्ये )

विज्ञाय्याधैव सच्छात्रं विश्वामि[6]त्रमिहागतम् ।
पुरोधसं पुरस्कृत्य जनकोऽभ्येति सादरः ॥ ३२ ॥

(सर्वे सहर्षम् । निर्वर्ण्य)

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1 पति—क.घ.ङ.च. परि—ख. 2 भावा:—क.ख भूवाः—घ.
3 मणीव—क.ख.घ.च. मणीर्वं—ग. 4 पहृन्तीम्—क.ख.ग.घ.च.
5 सर्धिदत्तार्ध—क. सदर्थिरत्नार्थं—ख. सदर्थिदत्तार्थं—घ.च.
सदर्थिदत्तार्थं—ङ 6 त्रमद्य—घ.

**विश्वामित्रः**—सत्यमयं [1]सीरध्वजस्समायाति । यतः—

[2]अनुद्धता गतिः सौम्यमास्यमानन्दतुन्दिलम् ।
प्रसादपिशुनं चक्षुः प्रकाशयति [3]योगिताम् ॥ ३३ ॥

**रामलक्ष्मणौ**— भगवन् ! एव[4]मेतत् ।

(इति सर्वे किञ्चित्परिक्रामन्ति ।)

(ततः प्रविशति जनकः [5]शतानन्दश्च ।)

**जनकः**— अय[6]मक्षिमहोत्सवः [7]प्रहर्षो
मनसश्चाप्यसमानसम्प्रसारः ।
स्वयमभ्युपयाति [8]यन्मदीयं
सदनं सा[9]नुग एष नव्यधाता ॥ ३४ ॥

**शतानन्दः**—सत्यमेतत् ।

परिपा[10]कस्तपोराशेः परितोषपदं महत् ।
सदनं य[11]दुपागम्य सत्पात्रमनुमोदते ॥ ३५ ॥

(इति परिक्रम्य विलोक्य) अयमेव भगवान्
कौशिकः । (इति प्रणमतः ।)

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1 शीर—घ 2 अनुत्धता—क. 3 योनिकाम्—क.च.
4 मेतत्रैतत्—क. 5 सदान—घ. 6 मपि म—घ.
7 प्रहहर्षो—घ. 8 यान्म—घ. 9 नुगेषु—घ
10 कत—क.ख. 11 दुवाग—ख.

(विश्वामित्रः उभौ आलिङ्गति ।)

(रामलक्ष्मणौ [[1]सी]रध्वजशतानन्दयोः प्रणा[2]ममा[3]चरतः ।)

उभौ—वत्सौ ! मनोरथलाभौ [4]भूयास्ताम् ।

(इति सर्वे यथोचितमुपविशन्ति ।)

जनकः—(साश्चर्यं, स्वगतम्) [5]कावेतौ राजपुत्राविव लक्ष्येते ।

पाणी कोदण्डाङ्कौ तू[6]णीयुगधारिणौ [7]भुजावनयोः ।
स्थितिरपि गम्भीरेयं कथयति राजन्यजन्यतामेव ॥ ३६ ॥

([8]प्रकाशम्) भगवन् अपि नाम सच्छात्रस्य

कुशलं अत्र भवतः ।

विश्वामित्रः—अधुना विशेषतो [9]भवत्सकाशेन ।

रामलक्ष्मणौ—(अन्यो[10]न्य [मवधार्य]) अहो ! सीरध्वजस्य

विनयपरिपाटी प्रसन्नगम्भीरता च ।

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1 शीर—क.ख.ग.ड.च. सीतध्व—घ. 2 मयमा—क.ख.घ.ड.च.
3 चरित:—क.ख.घ.ड. 4 भूयात्—क.ख.घ.ड.
5 तावेतौ—क. 6 णीरयुगधा—क. तूणोधारिणौ—ग.
7 भूतामन—क. भूतावन—ग. भुम—च. 8 सप्र—क.
9 भगवतस्स—क. भवतस्स—ख घ.च.
10 न्यमधार्य—क. न्यमपवार्य—ख.ग.घ.ड.च.

शतानन्दः—भगवन् कौशिक !

नवसर्ग[1]केलिरसिकात्मना [2]त्वया
[3]शशिम[4]न्मथाविव पुनर्विनि[5]र्मितौ ।
कतमाविमौ करभृतासिकार्मुकौ
क[6]मनीयतूणभृतदिव्यसा[7]यकौ ॥ ३७ ॥

विश्वामित्रः— रामलक्ष्मणनामानौ मामकीनमखावनौ ।
भवत्कधनुरालोकभरितोत्कलिकाविमौ ॥ ३८ ॥

जनकः—(शतानन्दं प्रत्यपवार्य) अहो ! [8]किमेतद्रामाभिधान[9]मालोकयतः मे वत्सा सीता तदनुरूपतया विभाति ।

शतानन्दः—सा पुनरूर्मिला लक्ष्म[10]णस्यानुरूपेति मे मतिः ।

जनकः—(विश्वामित्रं प्रति) भगवन् ! विदितवृत्तान्तावेतौ भगवतो नारदस्य मुखात्—

सुतौ दशरथस्यैतौ शुभलक्षणलक्षितौ ।
माद्यत्सुबाहु[11]मारीच[12]मदखण्डनपण्डितौ ॥ इति ॥ ३९ ॥

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1 केलीर—घ. 2 त्मया—ङ. 3 कशि—क. 4 न्मधाविव—क. न्मथामिव—ख. 5 र्मिता—क.ख.ध. 6 मनीय्यतू—घ.च. 7 यके—ख. 8 केमेत—घ. 9 मारोकयन्त:—क. 10 णस्येति मे—क. 11 मारिच—घ. 12 मत्सख—घ.

शतानन्दः—नाम्ना प्रत्यभिजानामि राममव्याजवत्सलम् ।
य[1]दस्मन्मा[2]तरं[3]योसावर[4]क्षत्पादपांसुभिः ॥ ४० ॥

रामलक्ष्मणौ—(अन्योन्यं प्रति जनान्तिकम्) अहो ! विदितवृत्तान्त [5]एवासौ [6]राजा ।

[7]विश्वामित्रः—आगताविह चापारोपणव्याजेन भवदालोकनायेति ।

जनकः—(साश्चर्यं स्वगतम्) अपि नाम चापमारोप[8]यिष्यत्येष रामः ।
अपि नाम वत्सायास्सीतायाः करग्रहणमङ्गलमनुभविष्यति ।

(नेपथ्ये । पश्य पश्य)

त्रिपुरशासनदिव्यशरासन-
प्रचुरभारपरिच्युतदुर्मदाः ।
[9]प्रहसनं प्र[10]चरन्ति पलायिताः
नर[11]वरा न किमानतकन्धराः ॥ ४१ ॥

(सर्वे रामं पश्यन्ति ।)

(रामः सत्वरं परिकरं बद्ध्वा निष्क्रान्तः ।)

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1 दस्मिन्—क.ख.घ.च. 2 तरौ—क. 3 योसौनुरूपेमर—क.
4 क्षद्यदपां—क.ख.च. क्षत्पदपां—घ. क्षत्दपां—ङ. 5 इव—ग.
6 राजो—क.ख. राजास्माकम्—ग.ध.ङ. 7 'विश्वामित्रः' इत्यारभ्य
'व्याजेन' इत्यन्तो भागः—क.ख.च. मातृकासु नास्ति । 8 यिष्यते—घ.
9 प्रसहनं—क.ख. 10 चयन्ति—क.ख.ग.ङ.च. 11 वरां—ङ.

लक्ष्मणः—(निर्वर्ण्य सवैलक्ष्यम्)

आर्येण सम्भृतमहो हरचापमेतत्

विश्वामित्रः—(सहर्षम्)

आनम्य तं च सुतरां करकौशलेन ।

जनकः—(सानन्दम्)

आरोपिता [1]हि तरसाप्यसुनैव [2]मौर्वी

शतानन्दः—(ससम्भ्रमम्)

अत्रान्तरे झडिति भग्नमभूद्विचित्रम् ॥

सर्वे—[3]तद्द्वयमपि पार्श्ववर्तिनो विलोकयामः ।

(इति नि[4]ष्क्रान्ताः ।)

(ततः प्रविशतो वैतालिकौ ।)

एकः—सखे कौसुम्भक ! पश्य पश्य—

आरोपि[5]तं धनुरनेन सलीलमस्मि-

न्नारोपिता क्षितिभुवा च मधूकमाला ।

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1 च—क.ख.च. 2 मूर्वी—क.ख. मूर्वि—घ. 3 यद्द—ग.
4 ष्क्रान्तौ—क.ख.च. 5 तन्धनु—ग.

[1]आपूरितुं त्रिभुवनं [2]निनदेन तस्य
[3]आपूरितो जनकराजमनोरथोऽपि ॥ ४२ ॥

**कौसुम्भकः**—सखे [4]कौलूतक ! एवमेवैतत् ।

कटाक्षनीलोत्पलदाम कन्यया
समर्पितं यत्परितोऽपि [5]राघवम् ।
मधूकमा[6]लार्पणमद्य[7]मन्महे
पुनस्तदेतत्पुनरुक्तिभाजनम् ॥ ४३ ॥

**कौलूतकः**——अस्त्येतत् ।

हरध[8]नुरधिरोपणं प्र[9]या [ तं ]
सकलनृपालजयेन्दिरेव सीता ।
कलयति किल राम[10]वर्ष्म भूयः
पुलककरम्बितमात्त [11]गाढहर्षम् ॥ ४४ ॥

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1 आरोपितं—क.ख. आपूरितन्त्रि—ग.ङ. 2 निनादे—क.
निरदे—घ.ङ. 3 चापू—क. 4 कौलूयक—क.च. 5 रघुवर—घ
6 लात्फलम्—क.ख.घ.ङ.च. 7 मन्वहे—क.ख.घ.ङ.च.
8 नुरोपणोपयाता—ग. 9 यातः—क.ख. याता—घ. यात—ङ
10 वर्ष—ङ. 11 गाधमर्षम्—क.

कौसुम्भकः—(साश्चर्यम्) सखे! पश्य पश्य इदानीमेव।

जन[1]कराजसुताकरमर्शन-
प्रभवह[2]र्षरसार्द्रमहो [3]मनः।
रघुपतेः प्रमदा[4]श्रुजलच्छलात्
[5]प्रवहतीव [6]बहिर्नयनायनात् ॥ ४५ ॥

तत्कथमयं विलम्बार्हस्समयो विवा[7]हस्यैतयोः।

कौलूतकः—किमेतन्न जानासि रामपितुरानयनार्थं अस्माकं महाराजेन [8]प्रेषिता नियोगिन इति।

(नेपथ्ये)

सुरधुनी[9]न्द्रविबोधितजानकी-
करनिपीडनमङ्गलवीक्षणे।
रघुवरस्य ससैन्यसुहृज्जनो
दशरथो जनकालयमागमत् ॥ ४६ ॥

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1 कसु—ख. 2 र्षंप्रसाद्रम—घ. 3 वनः—घ. 4 श्रु भल—घ.
5 प्रसतती—घ. 6 पिहि—क.ख. 7 हस्येत—क.ख.ङ.च.
8 प्रेषितः—क.ख. प्रेक्षितः—च. 9 न्द्रहिबो—घ.

[1]उभौ—(साश्चर्यम्) आयोध्यकानामेतत् । अतो जातप्राय एव जानकीपरिणयः । यद[2]सावनुप[3]दमेवागतो महाराज [4]दशरथ इति ।

(पुनर्नेपथ्ये)

चिरादायातं [5]तं दशरथमुपागम्य जनकः
समानीयावासं सह भरतशत्रुघ्नप्रमुखरैः ।
शतानन्दादे[6]शात्सह[7]सकलबन्धुः क्षितिवरो
विधातुं कल्याणं सपदि तनयायाः प्रयतते ॥ ४७ ॥

उभौ—(अन्योन्यं प्रति) अहो ! [8]विधातुरघटनघटनाचातुरीवैदग्ध्यम् ।

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1 "उभौ" इत्यारभ्य "नामेतत्" इत्यन्तो भागः—क.ख.च. मातृकासु नास्ति । 2 सादनु—क.
3 द एवा—क.ख,ग.च. 4 'दशरथ' इति पाठः—क.ख.च. मातृकासु नास्ति । 5 "तं" इति पाठः—ख. मातृकायां नास्ति
6 शात्सक—घ. 7 सकुलं दिक्षति—क. सकलबन्धुक्षति—ख
8 "विधातुः" इति पाठः—क.ख.ङ.च. मातृकासु नास्ति ।

(पुनर्नेपथ्ये)

यः पूर्वं चतुराननादि[1]विबुधश्रेणी [2]कृतप्रार्थनो
जज्ञे प[3]ङ्क्तिरथादखण्डतपसः कोदण्डदीक्षा[4]गुरुः ।
[5]या चासीज्जनकात्प्रबोधनिलयात्सीताभिधाना रमा
तावप्राकृतदम्पती[6]वितर[7]तामेतौ जगन्मङ्गलम् ॥ ४८ ॥

किञ्च—

भरतो लक्ष्मणश्चापि शत्रुघ्नो रामसो[8]दराः ।
कुशध्वजसुताः [9]प्राप्य कुर्वन्तूर्वीमहोत्सवम् ॥ ४९ ॥

उभौ—(सहर्षं अन्योन्यमालिङ्ग्य) दिष्ट्या महानुत्सवो जगतामासीत् ।

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1 विबनध—क.  2 कृत: श्र्ं—घ.
3 क्तिरथावख—क.च.  ङि्क्तवरादरव—ख.
4 गुरिः—ग.  5 याञ्चा सजन—ख.
6 विकसिता—क.ख.घ.ड.च.  7 तावेतौ—ड.  तामेता—ख.
8 दरात्—क.ख.घ.ड.  9 प्राप्ताः—क.ख.घ.ड.

(नेपथ्ये)

प्रदाय जामातृगणस्य सा[1]दरं
सुदायमादाय [2]च तत्क्र[3]तार्हणम् ।
[4]अमोदतायं जनकः

(उभौ हर्षं [5]नाटयतः)

(पुनर्नेपथ्ये)

.......................प्रकोपितः
स[6]मागतोऽयं जमदग्निसम्भवः ॥ ५० ॥

कौसुम्भकः — (सभयम्) सखे [7]कौतूहलक ! कोऽयं शान्तिकर्मणि भेतालोदय इव श्रूयते ?

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1 दनं—क.
2 भवत्क्र—ख.
3 तारोहणम्—घ.
4 अहो ! तदायं—क. अहो! दतायं—ख.घ.
5 नाटीयतः—क. नाटयन्तः—ग.
6 मापिग—घ.
7 कौतुक—क.

कौल्तकः—अस्त्येतत् ।

य: कौमारपराक्रम[1]क्रतुहरः कौमार एवास्व-
[2]घस्येयं मखदक्षिणा समजनि [3]क्षोणी सवारांनिधिः ।
यद्बाहाबलमाशिशुत्वविदितं त्रिस्सप्तकृत्वो जयै-
स्सोऽयं सर्वनृपालपङ्कजवनीसायं समुज्जृम्भते ॥ ५१ ॥

([4]पुनर्नेपथ्ये)

भो भोः ! स[5]भास्ताराः कृतं कृतमकृतार्थमन्यतया ।

सशरचापधरस्सहजान्वित-
स्सकलदीनजनाभयदानकृत् ।
जनकराजसुतानयनप्रभा-
क्वचि[6]तो [य] मुपैति र[7]घूद्वहः ॥ ५२ ॥

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1 क्रमह—क.ग.घ.ङ.च.

2 न्यस्ये—क. व्यस्ये—ख. त्यस्ये—ग.

3 कोणी—क.

4 'पुनर्नेपथ्ये' इति भागः 'क' मातृकायां नास्ति ।

5 भासभास्ता—घ. भासास्ता—ङ.

6 तोमु—क.ख.ग.ङ.च. तोमुपै—घ.

7 घूध्वहम्—क. घूध्वहः—ख. घूध्वः—घ.

किञ्च—

अनुरक्त[1]मरावपि प्रियायाम-
भवचक्षुरमुष्य चित्रमेतत् ।
स च सा च विलोक्य राममग्रे
सदृशं [2]आपतुरेव भीरुभावम् ॥ ५३ ॥

उभौ—अहो ! महानयमुपक्रमः पराक्रमस्य !

(पुनर्नेपथ्ये)

आकु[3]ञ्चितभ्रूलतमक्षिपात-
[4]मालक्ष्य [5]नूनं जनकात्मजायाः ।
आनम्य पार्श्वाधिकोग्र[6]चापं
बाणं समारोपितमाशु चक्रे ॥ ५४ ॥

किञ्च—

प[7]रिशोषितोत्कण्ठमदं विधाय तं
परितोषितं च विन[8]योक्तिसम्पदा ।
जमदग्निसम्भवमयापयद्विभुः
जगदेकमङ्गलकृदेष राघवः ॥५५ ॥

उभौ—तदावामपि पार्श्ववर्तिनौ भूत्वा पारितोषिकलाभमनुभवि[9]ष्यावः ।

(इति निष्क्रान्तौ ।)

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1 मताव—क. 2 प्रापतरे—ग. पातुरेव—घ. 3 ञ्चभृतलम—क. ञ्चितभूलतम—ख.ग. ञ्चितः भ्रू—ङ. 4 मालोका नू—ङ. 5 मानं-ग. 6 चातं—ग. 7 रितोषि—ङ. 8 योक्तस—क. 9 ष्यामः—घ.

(ततः प्रविशति विश्वामित्रेण [1]सह लक्ष्मणपरिवारो रामस्सीता सखी च ।)

[2]रामः—(विश्वामित्रं प्रति) भगवन् ! अभिवादये ।

यदत्र भवतामाशिषैव जयिनो वयम् । (इति प्रणमति ।)

विश्वामित्रः—वत्स !

जनकराजसुताख्यरमामनः-
प्रमदनिर्मितसौख्यविलासभूः ।
त्वमिह जीव महान् शरदां शतं
सहजसौहृदसोदर[3]सेवितः ॥ ५६ ॥

[4]लक्ष्मणः— (रामं प्रति) अनुगृहीतास्स्मो वयं

यदेवमभिनवविधात्रा गाधिनन्दनेन कृताशिषो [5]जाताः ।

सीता—हला ! दिंठिआ तारिसंखत्तिअकुलहलणचणोवि पलसुहलो पडिणिवुंत्तों ति आसासिदंविअ मे हिअअं ।

[हला ! दिष्ट्या तादृशक्षत्रियकुलहरणचणोऽपि परशुधरः प्रतिनिवृत्त इति आश्वासितमिव मे हृदयम् ।]

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1 समा सल—क. सह रामल—ख.

2 "रामः" इत्यारभ्य "सेवितः" इत्यन्तो भागः 'घ' मातृकायां नास्ति ।

3 सेवितम्—ख. 4 रामः—विश्वामित्रं प्रति—घ. 5 जाः—ख.

सीता—किणु खु एदं अंगाणांवि अणिसंतणं पतंतणं ति ।

(किन्नु खल्वेतत् अङ्गानामपि अनीशत्वं प्राप्तमिति ।)

सखी—(सपदम् ) सहि ! एंव एदं—

भुवणाब्भुतं रूवसोउमालं

जणणेत्ताब्भुदअंपदं मणोण्णं ।

रहुवंसललामअं हि णाहं

लहिआवा पाणसमं तुमं विलंखा ॥ ५९ ॥

सखि ! एवमेतत्—

भुवनाद्भुतरूपसौकुमार्यं

जननेत्राभ्युदयप्रदं मनोज्ञम् ।

रघुवंशललामकं हि नाथं

लब्धा प्राणसमं त्वं विलक्ष्या ॥ ६० ॥

(सीता शृङ्गारलज्जां निरूपयति ।)

(नेपथ्ये)

जमदग्निसुतं [1]जितं [2]प्रभृण्वन्

जनकेन प्रतियापितः पुरीं स्वाम् ।

जयिनं सुतमीक्षितुं सदार-

स्तरसा पङ्क्तिरथ[3]स्समेति सैन्यैः ॥ ६१ ॥

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1 जितं—ड. मातृकायां नास्ति. 2 विवृण्वन्—ग.
3 स्सवेन्ति—घ.

रामः—(सहर्षम् ) भगवन् ! वयमपि स्वजनरञ्जनाय अभिगच्छामः ।

लक्ष्मणः—ममापि उत्कण्ठ[1]ते हृदयम् ।

विश्वामित्रः—प्रियं नः—

सहकारमिवात्तमा[2]धवीकं
शशलक्ष्माणमि [3]वोढरो[4]हिणीकम् ।
सहदारमभीक्ष्ण[5]मीक्षमाणः
स कथं पङ्क्तिरथो मुदं न यायात् ॥ ६२ ॥

सीता—(सखीं प्रति) अह्महे ! भअवंताणं अणुग्गहो अंह्मासु ।
(अहो ! भगवतां अनुग्रहोऽस्मासु ।)

सखी—एवंएदं ।
(एवमेतत् ।)

विश्वामित्रः—(प्रती[6]चीमवलोक्य) कथं अवतरत्येव वरुणरा[7]जधानीं अम्बरमणिबिम्बम् ।

आभाति वारु[8]णहरिद्वनितानितान्त-
लीलापरिष्कृतशिरोमणिवद्विवस्वान् ।
सायंतनातपमपूर्वपदं वि[9]लोक्य
[10]पेयं तमूहति नवेन्दुरुचिं चकोरः ॥ ६३ ॥

1 ते मे हृ—क.ख.च. 2 धवीकं—क. 3 वोडुरो—क.ख.च. 4 हिणाङ्कम्—क. 5 मोक्ष्यमा—क. मीक्षमा—ख.ग. 6 चीमालो—क.ख.घ.ङ. 7 ज राजधा—क.ख.च. 8 ण नि—क. णवरद्व—ख. 9 लोक्यं—क.ख. 10 पेयां त—क.ङ.

[redacted]मः— जन[1]कपाददिद[2]क्षुरिवाम्बुधिं
विशति वि[3]ष्णुपदं [4]द्युमणिर्महान् ।
[5]लसति सान्ध्यरुचिर्बहिरङ्गण-
प्रति[6]निविष्टरुचामिव संहतिः ॥ ६४ ॥

[redacted]क्ष्मणः—नभोऽब्धिमाचामति सान्ध्यराग-
[7]च्छलौर्व वैश्वानर इत्यु[8]पेत्य ।
[9]महान्धकाराम्बुनि[10]धिर्गुणैक्या-
द्विजृम्भते तं ग्रसितुं विशङ्के ॥ ६५ ॥

[redacted]ता—कहं महेंददिसा मुहादलहासदसं वहेदि पंडुंचाओ ।
(कथं महेन्द्रदिशामुखदरहासदशां वहति पाण्डुच्छविः ।)

[redacted]खी—एसो खु अंभुदअं उवगंचेदि रामचंदो विअ चंदो सअललोअलोअणाणंदो ।

(एष खल्वभ्युदयं उपगच्छति रामचन्द्र इव चन्द्रः सकललोकलोचनानन्दः ।)

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1 [redacted]कवाद—क 2 क्षुवांत्रश—क. क्षुरिवावलवि—ख.
3 [redacted]ष्णुमणिद्यु—क.ख.घ.ड. 4 द्यम—ख. 5 असति—क
6 [redacted]निष्ट—ख. 7 च्छरौर्व—क. च्चनार्व—ख. छतार्व—ड.
8 [redacted]पेत—क. 9 'महान्ध' इति पाठः 'क' मातृकायां नास्ति ।
10 [redacted] धिगणैत्या—क.

विश्वामित्रः—[1]वत्स ! पश्य पश्य,

अयमुदेति [2]मुदे जनतादृशा-
मसमबाणसमस्तसहा[3]य [कः] ।
विधुमिषेण [4]तमोम्बुधिपारणात्
कलशजातदशामिव [5]साधयन् ॥ ६६ ॥

लक्ष्मणः—गलितरा [6]गतया क्रमशस्स्वयं
[7]जगति यद्यपि [8]निर्मलतापदम् ।
[9]शशधरस्सकलङ्क इति [10]प्रथा
न सहशीति परन्त्विह [11]मन्महे ॥ ६७ ॥

रामः — आनन्दकन्दतुलनामखिलस्य कुर्वन्
अ[12]भ्येत्ययं गगनमण्डलमेष चन्द्रः ।
आहत्य सर्वजग[13]तावलितान्ध[14]कार-
व्याजाधिस[15]न्ततिमिरोत्सवदानशौण्डः ॥ ६८ ॥

तदद्य प्रौढकौमुदीसनाथे पथि सहैव तातपादादिना अयोध्यां उपगच्छामः ।

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1 'वत्स' इति पाठः—क.ख.ग.घ.ड. मातृकासु नास्ति ।
2 मदे—क. 3 यता—क.ख.ग.घ.ड. 4 तवोम्बु—ख.
5 साधंय—ख.ड.च. सार्थय—ग.घ. 6 गता—क. 7 जयति—घ.
8 निता—क. निरता—ख. 9 दशरथस्स—क.ग.घ.
10 प्रधा—क.ख.ध.ड. 11 मन्वहे—ड. 12 भ्येत्ययान्—घ.
भ्येतयन्—ड. 13 तामविता—क.ख.ड. तामपिता—घ.
14 काराव्या—ख. 15 न्ततमि—क. समि—ख.

रामः— जन[1]कपाददिह[2]क्षुरिवाम्बुधिं
विशति वि[3]ष्णुपदं [4]द्युमणिर्महान् ।
[5]लसति सान्ध्यरुचिर्बहिरङ्गण-
प्रति[6]निविष्टरुचामिव संहतिः ॥ ६४ ॥

लक्ष्मणः—नभोऽब्धिमाचामति सान्ध्यराग-
[7]च्छलौर्व वैश्वानर इत्यु[8]पेत्य ।
[9]महान्धकाराम्बुनि[10]धिर्गुणैक्या-
द्विजृम्भते तं ग्रसितुं विशङ्के ॥ ६५ ॥

सीता—कहं महेंददिसा मुहादलहासदसं वहेदि पंडुंचाओ ।
(कथं महेन्द्रदिशामुखदरहासदशां वहति पाण्डुच्छविः ।)

सखी—एसो खु अंसुदअं उवगंचेदि रामचंदो विअ चंदो सअललोअलोअणाणंदो ।

(एष खल्वभ्युदयं उपगच्छति रामचन्द्र इव चन्द्रः सकललोकलोचनानन्दः ।)

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1 कवाद—क 2 क्षुवांत्रश—क. क्षुरिवात्रलवि—ख.
3 ष्णुमणिद्यु—क.ख.घ.ङ. 4 द्यम—ख. 5 असति—क
6 निष्ट—ख. 7 च्छरौर्व—क. च्चतार्व—ख. छतार्व—ङ.
8 पेत—क. 9 'महान्ध' इति पाठः 'क' मातृकायां नास्ति ।
10 धिग्रगैक्या—क.

विश्वामित्रः—

मारीचमुख्यमखवैरिगणं प्रहृत्य
मौनीन्द्रदारगुरुशापभरं निवार्य ।
सीताकरग्रह[1]णमाप्य[2]विजित्य रामं
क्षेमं करोषि भुवनस्य ततः कृतार्थः ॥ ६९ ॥

किं ते भूयः प्रियमुपहरामि ।

रामः—[3]भगवन् ! सर्वोऽपि [4]तत्र[5]भवत्प्रसाद इत्यनुमन्यामहे ।

यज्ञावनं हरधनुःपरिकर्षणं च
तज्जामदग्न्यधनुरुन्नमनादि [6]वा यत् ।
तत्सर्वमत्रभवतां प[7]रमप्रसादः
प्रस्तौति चेतनदशां य[8]दयः परेण ॥ ७० ॥

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1 णमां—घ.
2 विचिन्त्य—ङ.
3 ' भगवन् ' इति पाठः ' ग ' मातृकायां नास्ति ।
4 अत्र—क.ख.ग.च.
5 त्वत्प्र—क.च.
6 यावत्—ख.
7 रमत्प्र—क.च. रमः प्र—घ.
8 दयं—क.ख. दहः—घ.

## सीताकल्याणवीथ्यां पद्यानुक्रमणिका

# शुद्धिपत्रिका

| अशुद्धः | शुद्धः | पुटम् | पङ्क्तिः |
|---|---|---|---|
| कुङ्कु | कुङ्‌कु | 2 | 1 |
| लब्ध | लब्ध | 10 | 19 |
| नव नीतं | नवं नीतं | 11 | 2 |
| तदस्स्यै | तदस्यै | 11 | 4 |
| विद्या | विद्या | 11 | 8 |
| चनार्बंतं | चनार्वतं | 11 | 14 |
| बिभा | विभा | 13 | 6 |
| शिप्यः | शिष्यः | 15 | 15 |
| निषीडन | निपीडन | 28 | 11 |

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